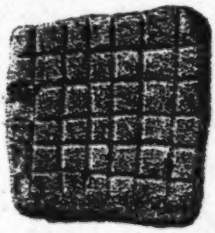
/81/



1: Stone polisher to soften leather (height: 7.5 cm. width: 7.2 cm; thickness: 3.5 cm.)

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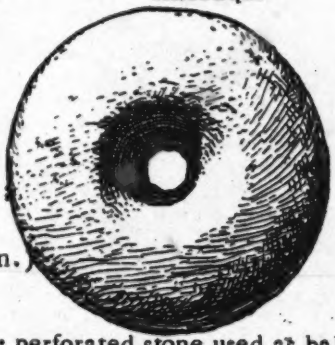
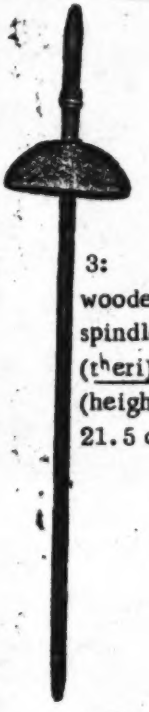
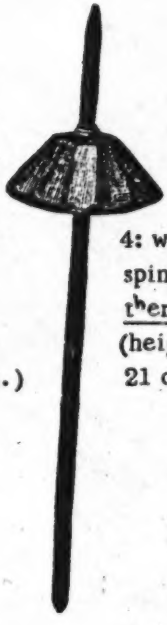


2: perforated stone used as ballast to sink bottom nets (diameter: 9.9 cm.) (GM. 31.44.44)



3: wooden spindle (t^heri) (height: 21.5 cm.)



4: wooden spindle t^heri (height: 21 cm.)

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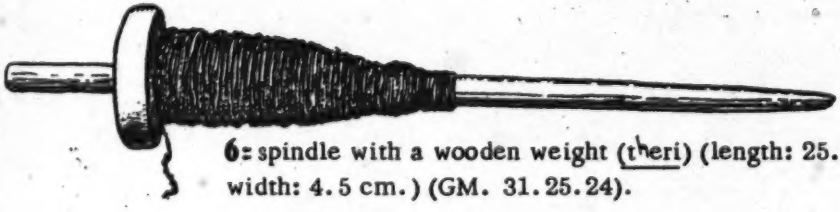
5: wooden hook which the Uro use for making their balsas (kaxlu, t^kaxi)



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6: spindle with a wooden weight (t^heri) (length: 25.2 cm. width: 4.5 cm.) (GM. 31.25.24).

Fig. 24

women. The hair is divided into innumerable tiny braids, each decorated with a small flat piece of bone, or a miniature bronze idol exactly like those found at Tiahuanaco.

Chipaya men wear a costume similar to the *tipoy* used by various Indians in eastern Bolivia. It resembles the shirt worn by the women, but is fuller because it is square. In former times it was the only garment worn by the men; trousers are a recent addition. Colorful decorated pouches are always slung from the belt. The short striped poncho is known as the Chipaya cape. The hair is cut short all the way around and is covered with a cap similar to the *chullo* of the Aymaras; the distinction lies in the broad ear flaps worn by the Aymaras in contrast to the smaller ones and the much finer cloth of the Chipaya caps.

Every Chipaya family owns at least one drum. These instruments are common in the altiplano, but the square shape of the Chipaya drum makes it unique. It is also unusually small, measuring six to eight inches on a side and about two inches in thickness. It is covered with tanned llama skin, stretched over a wooden frame. This instrument is thought to be pre-Columbian, since its unusual construction is so dissimilar to that of the drums introduced by the Spaniards. The Chipayas make two kinds of flutes. The straight Andean flutes are generally made of bamboo, which is brought from other regions and becomes brittle very quickly in the dry climate here.

[TEXT CONTINUES ON P. 22-B]

9:La Barre E-4,5 (1938) 1941
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whereas the *bolas* have tightly wound cotton thread (bought from Aymára traders) around the cords (see Posnansky, Fig. 90). As has been pointed out, the word for "clothes" in general is very much like the word for "skin," suggesting a pretextile substance for this purpose in earlier times. No information was obtained on any tanning process, however. Leather sandals, *čala* (an Aymará word), are not universally used.

An extremely interesting textile, apparently unique to the region southeast of Lake Titicaca, is a kind of feather-cloth. David Forbes described this in 1870 for the Aymára, but my repeated inability to check it for this group leads me to believe that the art was really Uru. This art was the spinning of the down of lake birds into a thread, which was then knit into *gorros*. The Berlin Museum has a specimen of these. Dr Krickeberg, who studied it, believed the idea of making thread from bird-down is ancient but that the knitting is European in origin.[26]

The Uru know no metallurgy of any kind, though the Aymára of Jesus de Machaca, a day's journey overland to the east are famous for their metal casting. Some of the "topos" (Uru *toskola* [cf. the term for penis, *siñi-* ("eggs") *skolo*]) used by the women to pin their clothing at the shoulder are probably generations old, and some may have been recovered from the ancient *čulpa* graves.

Pottery is no longer made at Ancoaqui, though there is plenty of evidence, archaeological and otherwise, that this was not always the case. Ogilvie, in point of fact, noted a water jar "made of clay dug from a bank near by," so that the non-practice of pottery-making is possibly a recent thing—evidence, like the decline of weaving and basket-making, of the final decadence of Uru culture. Plain reddish round-bodied *ollas* with a narrow neck and a small handle at the top, and crudely made but large hemispherical bowls (up to 18" across the top) with a bent-out lip and two small loops as handles were, however, noted; these may have been made at Ancoaqui, as they are much cruder even than modern Aymára ceramics of the region.

Flat grinding-stones with long mullers, together with hammers (*kupaña*) for all purposes (a roundish stone lashed with rawhide to a stick, illustrated in Posnansky's Figure 81) are the only objects made of stone, except the handle end of the *bola*, and the sinkers for fish-nets.

Weaving frames, distaffs and spindles, *balsa*-poles, spear-handles, the wooden *balsa*-making hook (*kaχlu* or *'kaχi*), and a few other small articles are the only objects made of wood, which is very valuable and extremely

[26] Forbes, *op. cit.*, p. 262, says this down yarn was knit into children's socks and gloves. Cf. Métraux (JSAP 27, pp. 86-87; 28, pp. 196) and Posnansky, *op. cit.*, p. 72.